



EASTSCENE

Youth music, Art, and Culture on the Eastside

Issue #3



EASTSCENE

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So, this is the 3rd issue of EastScene, and so far it's been pretty on time in its attempts to be a monthly publication. In case you are wondering how many people are reading this - last month we printed 1200 copies, and they cleared out pretty fast. In addition to not only reading this, a lot of people have stepped forward and gotten involved in contributing to EastScene, and even though we added another page this issue - we had more content than we could fit in this issue!

issue

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At this point, I have been the default editor - and had to make the decisions about what gets printed and what doesn't. It hasn't really been an issue, because we printed everything we got. But now, we need a better way to decide the content of EastScene. I don't want to be the one that makes some isolated decisions about how EastScene happens - this is a community project, and the community should have a way to decide what happens to it. I'd really like to see some sort of editorial board, or perhaps a monthly meeting where everyone interested can come together and work on the next issue. Plus, I'm going to be on tour right when the April issue is supposed to be out - so if there's going to be an April issue - it's up to all of YOU to make that happen.

On that note, I'm proposing that we have a zine coordination meeting this month. This meeting is open to anyone interested in having any role with EastScene - from deciding content, distributing it around town, graphic design and layout, writing, or just giving input as to the direction you'd like to see it go. You don't need any experience in this kind of stuff - just a willingness to work with other people and have fun making EastScene grow.

So come on down - if you enjoy reading EastScene, and want to be a part of keeping it alive, we need your help big or small.....

ZINE COORDINATION MEETING Wed March 20th 4PM

@ Old Fire House 425-556-2389 or EastScene@hotmail.com

the fine print.....

EastScene is published once a month, and is distributed for free throughout the Eastside area. We are a forum for youth-based music, art, and culture on the Eastside. All articles are the opinions of the respective author, not EastScene or the Old Fire House. EastScene depends on the community to keep this project alive - so please send in your comments, ideas, and criticisms to us. We'd love more writers, columns, artwork, and distributors, so please get involved and contact us at the below address.

EastScene
The Old Fire House Teen Center
16510 NE 79th St
Redmond, WA 98105
425-556-2389
EastScene@hotmail.com

want to join the **OFH STREET TEAM?!**

We're looking for a handful of people who want to consistently hand out flyers, and promote shows for the Old Fire House! If you take flyers around the Eastside (schools, cafe's, stores, and other shows) - then we'll give you *free* show passes! Contact ofhshows@yahoo.com for details!

MONTH TO MONTH.....

news, rumors, and stories. most of it true.

There's rumors floating around about the Old Fire House's 10-year anniversary being held at Mercer Arena, with **Fugazi**, **Sleater-Kinney**, and **Modest Mouse**. While the anniversary WILL be utterly amazing, I personally guarantee you that this rumor is not true. Crack kills.

South-end ska-punkers **Instant Winner** are rumored to have had their dinner tabs picked up by **Dreamworks** recently.

The **Vera Project** moved into an amazing new venue in Seattle's International District a few weeks ago. The new space is at 7th and Jackson, and is called the **Northwest Asian-American Art Museum** (formerly the Theater Off Jackson). It's a great new space, with much better acoustics, and a cool layout. Lots of good shows happening there.

Redmond's answer to metal - **Damaged** are working on their 2nd album, looking to be released this summer sometime.

Derek from **The Science** is working on starting a new zine focusing on the screamier side of local hardcore. Being a fan of that side, it's pretty amazing how many folks are coming out to these kind of

shows, and the great bands doing this sort of thing.

The new **Akimbo** record? Totally brutal, totally melodic, totally rockin. Seriously, one of the best NW records I've ever heard.

Dead Low Tide - the new band featuring 4/5 of **The Murder City Devils**, finally played an all ages show the other week with **Pleasure Forever**, **The November Group**, and **Harkonen**. I'd have to say I liked MCD more.

Speaking of **The November Group** (ok, that's my band), we'll be looking for a new drummer after our April tour. Any interested parties should get in touch.

Ground Zero is scheduled to re-open in mid-April - with a totally remodeled show room. Hopefully those pesky neighbors will stop complaining, and the kids will rock again. They are also planning another anti-beauty pageant for this June. Anyone interested should contact Amy at gzmusic@hotmail.com or 425.452.6118 ext. 35

Ok, I'm also going to start doing an Eastside Trivia contest. The winner each month will get a pair of show passes good for any Old Fire House show.

This month's question - name at least 5 places on the Eastside that have hosted all ages shows in the past 10 years. (this has to be regular shows - not just a 1-time house party!)

As always, send any trivia answers, news, rumors, or smack talk to losnghand@yahoo.com

1. **LESS THAN JAKE** *goodbye blue & white*
2. **QUEEN OF THE DAMNED** - *soundtrack*
3. **DASHBOARD CONFESSIONAL** - *places you have come to fear the most*
4. **HIVES** *veni vidi vicious*

LOVE MUSIC TOP 10
16150 NE 87th in Redmond 867-5255

5. **FUGAZI** *the argument*
6. **POISON THE WELL** *tear from the red*
7. **NOFX / RANCID** - *BYO split series #3*
8. **REVEREND HORTON HEAT** *lucky 7*
9. **X-ECUTIONERS** *built from scratch*
10. **TRIK-TURNER** *trik-turner*

that "music is music, and politics have nothing to do with it." While this may be true to a degree, looking at the origin and intent of music allows a more objective view of the function of music. In addition, there is great importance in the implications of how music is perceived today, and the effect it has on society as a whole. To what end do those implications lead us? Is society better off because of those implications, or would we be better off with a more pure art form?

It would be a great fallacy to say that the original intent of music was as entertainment. Entertainment was perhaps a priority in its infancy, but during the development of music, it was not the sole inspiration. In

Music as Art, or Music as Product?

Benjamin Rouse xscathedx@yahoo.com
<http://ben.jamund.com>

many cultures it was intended as a means of storytelling, sharing the life of that person, or another's life; it was acoustic poetry. With the Epic of Gilgamesh, for example, music was used as a backdrop to add a dramatic effect upon which the words would more effectively reach their audience, further immersing those people into the story. Also, music was a way of expressing the spiritual values of the culture, and often music was meant to have magical effects. Of course, there came a time when musicians were commissioned to make music for the purpose of entertaining an audience, such as at a banquet or other such function. In these instances, the music was intended to pacify the listener, to be an escape from reality, and provide a means of melting life's problems away, similarly to

drunkenness. While this may serve a useful purpose, is it not contrary to the original intent of music as an art? Music should invigorate the soul, allow emotions to flow forth, and give rise to spontaneity born of creative energy. Though certainly non-

invigorative music may have artistic integrity, music that suppresses that very impulse that led to the creation of music couldn't possibly be to the betterment of the masses.

It is for this reason that a large portion of mainstream music is often lacking. Here is an analogy using a different form of art: painting. Imagine a talented painter, inspired by the subtle beauties of life, who, upon creating a wonderful painting, was discovered by a wealthy benefactor. This benefactor asks this painter to make many more, similar to this one, in order to make money. The painter agrees, and they enjoy financial success. Suddenly, her art has become somewhat of a standard, and there is a mul-

titude of aspiring painters who ape her work. What is wrong with this? First of all, the value of her work no longer lies with its artistic integrity, but rather its commercial viability. Additionally, the locus from which the artist creates her work has changed from being inspired by profound emotions and experiences, to a want of wealth. The capitalistic artist is much like a child who draws pictures to get a good grade, rather than the liberated artist, who is more akin to a child who sketches on paper to express his or her feelings about a profound experience, without regard for what grade that drawing might receive. That artist who makes her work for money ends up with a contrived product, something that isn't entirely expressive of her uninhibited persona. The

"....mainstream music is often lacking"

artist who makes her work without concern for personal gain is free to make her work without regard for how well it will sell, giving that person a piece that is more expressive of her true nature.

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This is not art, but rather a consumable product. A person who listens to a song that is created by someone who made the song for money might enjoy that product, and may actually be affected deeply by it, but that is a manufactured feeling. It is a feeling that was not sincere in origin, a realization that may cheapen the experience. The music is thus a manipulative force, perhaps created with the sinister intention of pacifying its audience and keeping those who listen to it from developing any "unconventional" thoughts. This sort of music is a socialization tool that makes women feel that they need a prince to rescue them and thus bow their heads to the patriarchal order, or makes men feel worthless for not lauding themselves with half naked women on their arm. Those artists must make a living, for sure, but at what cost to their integrity? Being that this is a society that embraces capital gain over innovation and creative abandon, to sustain a living would seemingly require compromise, which would imply a loss of purity in that music. That compromise leads artists down the path towards social normalization, creating love songs about idealistic fantasy relationships that no two people could possibly live up to, confusing those people about what love really is, and leading them towards an inevitable and messy divorce.

Imagine, instead, a world in which music is uncompromising, ignoring the typical conventions that popular music today throws our way: blatant "hooks," sexy imagery, depictions of a fantasy world that not even the rock stars live, simple and easy to swallow progressions, pretentiousness, and a song compromising itself for sake of not losing an audience. Music lacking these things would be revolutionary indeed, though perhaps avant-garde. Regardless of how commercially viable the music is, its lack of compromise would prove it to be a true depiction of heart of the creator. Is that not what music idealistically should be?

DESTROY the by DJ Tom Allen MAINSTREAM

Welcome to the first Destroy the Mainstream column. This column is a forum for all things metal. CD's will be reviewed, shows previewed and reviewed, and bands profiled, all leading up to a greater understanding and harmony with our fellow man.... or at least knowing more about the local metal scene.

I hope to promote the local metal scene, and make everybody aware of what it has to offer. Even if you don't like metal, you might find a band that does just what you've been looking for in your empty, meaningless, non-metal existence.

This will be written in conjunction with my radio show on 89.3 KASB (FM). So if you are interested in anything you read here, just spin your dial to 89.3 or log on (that's right, we stream too) to <http://listen.to/kasb>.

Every once on a while, I might stray over into the more extreme forms of hardcore, as I write this I am getting ready to take in the Dillinger Escape Plan/Botch show at the Graceland. Craziness.

I can hear you asking yourself, "How will this affect me, the hardcore Waxwing fan?" Well, hopefully I will, if not open your eyes to the wonder that is metal, than at least give you a healthy respect for all the bands pouring all their energy and time into a genre that is often underrated and unappreciated, because they love it. People need to realize as well (both metal heads and hardcore kids) that there is really only one big extreme music scene. It is all related, and can and should co-exist and co-promote. Next month I'll be back with some really swell content, so keep reading the EastScene and keep supporting all-ages music.

If you have a CD you want reviewed and/or given air-time, please drop me a line at the email address below. Any feedback, requests for interviews, hate mail, marriage proposals etc. can be sent to my email at everydayatrocitiy@hotmail.com, and will be GREATLY appreciated. I want to hit bands and topics that you, the loyal Eastscene reader, are interested in, as long as it's not Emo. (Pop-punk - you can count yourselves out too.)

-Tom Allen KASB DJ
everydayatrocitiy@hotmail.com

Schoolyard Heroes

Interview by Ginnie Ko

BAND SPOTLIGHT

They look like a cartoon, with big Jonah hollering well in tune, swaying and thwacking away at his bass, petite and talented Ryann belting along and stagger-dancing like she stuck all fingers in an electric socket, Steve jumping straight up and down while steering out energetic chords and solos, and Brian pounding away at the drums. Man do they rock! What I love about the Schoolyard Heroes is not only do they rock, but they also look like they're having real fun doing so with each other and the crowd. So many bands that I've seen these days, young and old, usually have some kind of jaded feel to them, whether it's a planned presence or not (after all this is Seattle). But not this young band, with their creative music and funny lyrics with personalities to match, they'll rock the schoolyard any day!

The Band....

G: State your name and instrument.

J: Jonah and I play bass and scream.

S: My name's Steve and I play guitar and don't get to sing.

J: You howl sometimes! You do like, the high-pitched shit.

R: You do the AHHHHHHHHHHHHH! My name's Ryann and I do vocals, but I'm sick, so I don't usually sound like that, (referring to the set they had just played.)

G: I thought you guys sounded awesome, how long have you been rockin' for?

J: Year and a half maybe.

S: A year...we've been playing shows like, solidly for about a year though.

History and Drama.....

J: Let me tell you the story of the Schoolyard Heroes, it all started back in 99' I believe-

S: No, no it's like, 2000-

J: 2000! Steve and I got together at school and we had this Mormon drummer-

R: I think you should tell the original story where I was the guitar player.

J: You can't play guitar though.

R: Exactly!

J: I wanted to get a band together, and so I was kinda looking through my friends, it wasn't really like two kids that loved the same type of music, more like two kids that played music at our school, and so I was

looking for a guitarist and she (nodding at Ryann) was suppose to play guitar, she claims she's a Hole fan

R: I can't play guitar, but I really wanted to be in a band-

J: She only knew how to put it on! (laughter)

S: Strap it on rather!

J: So anyways, Steve and I got together and started playing Misfits songs in his basement, his mom yelled at us when we sang "I got something to say, I killed your baby today, and raped your mother", so we had to start practicing at my house, and that summer Ryann and Steve were workin' on some songs and we started all playing in my garage, she's still a temporary member (waves hand at Ryann) she's not actually in the band, we're Schoolyard Heroes featuring Ryann Donnelly. (laughter)

G: (to Ryann) So how did you go from kinda playing the guitar to singing?

R: I always wanted to sing, but they wouldn't let me!

G: Why wouldn't you let her sing? She rocks!

J: Well, she got kicked out originally, because see, we just wanted her to-

R: I don't think they really told me I got kicked out, they just sorta, I just sorta stopped hanging out-

J: So, so okay we were a three piece and we had this Mormon drummer and we played this battle of the bands at this place called Club Impact, and the "T" is like a Jesus cross, whatever you call those things, and so we-
R: Crucifix!

J: Yeah, Jesus cross... So we got these songs called I Hate Your Fucking Boyfriend, and Damaged Goods, and Kill Em' All, it wasn't like the Metallica thing, it was more kill em' all as in like, Columbine, and the Christian place (Club Impact) was not down with that and so we're banned for life from Club Impact, and then the Mormon kid who didn't even know the lyrics to our songs, he finally figured them out and he's like "I can't be in this band".

S: He called me up one day and goes "Uh Steve, I know this is, uh, sudden and I can't be in the band, bye". And then he hung up.

G: But he's gonna regret it a few years down the road?

R: Nah, he's in Mexico City right now.

S: He's on his mission.

J: Our friend Brian the new drummer, the first week of college I met him at a little get together in one of the dorms, he's into progressive stuff like Rush and Tool, that's kinda the story of our band.

The music....

G: How would you describe your music?

J: The problem is no one really knows, like when we play shows we get put with the

weirdest bands, cause they see her (Ryan) and figure we're like Olympia weird girl art band. Like, we played with Tracy and the Plastics, it's like one lady and a slideshow, really artistic stuff, then we played with this speed metal stuff...okay, I say we're X, NOFX, and the Misfits, but not as good as any of those bands.

Last Words

R: Matt Leonard is great for putting together EastScene!



Stay Gold return to playing shows after a three month hiatus to finish up their upcoming LP on Indecision Records. Stay Gold blend melodic hardcore, with heavy doses of The Simpson's, caffeine, and Thai food. Stay Gold will be taking the show on the road over the next year and local shows will be a little hard to come by, be sure not to miss this one.

Joining the chaos that is Redmond rock n'roll are Bridge 9 heavy-weights **No Warning** who are in the middle of their full US tour. No Warning's demonstration of NY hardcore pull's no punches and leaves a wake of destruction in every city they assault.

Next up are Vancouver's **Blue Monday** and Portland's **Thirty3**. Both bands are on the verge of explosion with recent demo releases. This is Blue Monday's first trip to the US

since the release of the demo and should prove to be, as they say in the music industry, "off the hook." Blue Monday can best be described as American Nightmare, meets Strain, with a touch of Black Flag sensibility (yeah, its that good).

Thirty3 have been playing out around Portland putting together an awesome display driving punk/hardcore that is best compared to the like of Small Brown Bike and a touch of Hot Water Music.

This show was set up by Brandi at 44 Productions, who has been setting up tons of great hardcore shows around town lately.

Be sure to come back to the OFH April 19th, to see **Left With Nothing**, **Embrace The End** (from Cali), **Spaceboy** (ex members of Bl'ast!), **Playing Enemy**, and **240!**

ALL AGES SHOW CALENDAR

To submit an event for next month's calendar, send show info to EastScene@hotmail.com

Friday March 15th 8PM \$5
**DOLOUR/THE VELVET TEEN/
HOURGLASS LAKE/BRAS LUX**
Old Fire House ofhshows@yahoo.com

Friday March 15th 8PM \$6
**POSEUR/THE CHARMING SNAKES/
THE TURN ON'S**
NW Asian-American Theater
www.theveraproject.org

Saturday March 16th 8PM \$5
**POETRY EXPERIENCE- FEATURING
1ST PLATOON/ 500 YEARS**
Ground Zero in Bellevue 425-452-6119

Sunday March 17th 6PM \$5
**TEAM CO-PILOT/THE NEW AVENUES
ROMINA ROMINA**
American Legion Hall in Bothell

Friday March 22nd 8PM \$5
**STEVE KOOZER/ UNITS OF MASS
PRODUCTION/ MEH...../ KITLEY
BENDERS**
Old Fire House 425-556-2370

Saturday March 23th 8PM \$6
**FCS NORTH/ AUTOMATON/ SUFFER-
ING AND THE HIDEOUS THEIVES**
NW Asian-American Theater
www.theveraproject.org

Friday March 29th 8PM \$10
**UNWOUND (last show!) / THE BANGS/
NECKTIE PARTY**
NW Asian-American Theater
www.theveraproject.org

Saturday March 30th 8PM \$5
**THE LAWNMOWERS/ SIN IN SPACE/
ASAHI/ THE DREW VICTOR BAND**
Fusion Cafe 4th/Marion - Downtown YMCA

Saturday March 30th 8PM \$7
**ROCKY VOTOLATQ/ SELDOM/ THE
PROM/ DOLOUR**
Theater Off Jackson www.theveraproject.org

Friday April 12th 8PM \$5
**CARISSA'S WEIRD/ SMOKERS DIE
YOUNGER/ WONDERFUL and guests**
Old Fire House 425-556-2370

Saturday April 13th 8PM \$6
**STAY GOLD/ NO WARNING/ BLUE
MONDAY/ THIRTY3**
Old Fire House ofhshows@yahoo.com

Friday April 19th 7PM \$7
**LEFT WITH NOTHING/ EMBRACE THE
END/ SPACEBOY/ PLAYING ENEMY/ 240**
Old Fire House 425-556-2370

Friday April 19th 8PM \$5
VENDETTA RED and guests
Fusion Cafe/Downtown YMCA 4th/Marion

Saturday April 20th 8PM \$5
6fg/ THE DROP/ PINEHURST KIDS
Fusion Cafe/Downtown YMCA 4th/Marion

Friday May 3rd 6PM \$10
**SUPER MAGNIFICANT ACTION TRIO/
THE NOVEMBER GROUP/ DROWNING IN
LETHE/ PRIS/ THE WORLD WE MADE/**
Fusion Cafe/Downtown YMCA 4th/Marion

Friday May 10th 8PM \$6
**GATSBY'S AMERICAN DREAM/ ACCEP-
TANCE/ MONEEN/ FLYING OR FALLING**
Old Fire House 425-556-2370

Friday May 10th 8PM \$5
**PETER PARKER/ THE DIVORCE/ BLACK
EAGLE**
Fusion Cafe/ Downtwon YMCA 4th/Marion

Friday May 31st 8PM \$5
**VERMILLION/ FROM MONUMENTS TO
MASSES/ AMY BLASHKE**
Old Fire House ofhshows@yahoo.com

**For more local concert listings,
check out www.neatshows.com, or
www.forceweb.com!**

(DIY) Doin' It Yourself....

silkscreening your own t-shirts

So, you want to make shirts for your band, or role-playing club, or cheerleading squad, or whatever. Where do you start? (certainly not at those crappy mall stores!)

ARTWORK

Silk-screening can actually get fairly detailed art onto a shirt – but if you want photo-quality images – you're pushing it. The big thing to think about is if you want a one-color image, or multiple colors. The more colors you add, the more actual prints you have to screen, and the cost can go up quickly. Most screenprinters will accept artwork on a disk, or a hardcopy. Pretty simple.

SHIRTS

Ok, here's where my politics come in. It's not a big secret that most t-shirts are manufactured in factories overseas, many of which are sweatshops where workers work up to 16 hour days, are subjected to dangerous working conditions, and get paid pennies for their hard work. The apparel industry is one of the most exploitative and oppressive industries. Even in the US – our own government estimates that over 75% of domestic garment factories violate safety and health laws.

So what's an ethical person to do? I suggest buying shirts from Beneficial T's at <http://www.beneficialts.com/>, they are a division of Patagonia. They carry organic cotton shirts, and have really high labor standards for their products. The shirts come in an amazing array of colors, are really high-quality, heavyweight shirts, and don't cost all that more than sweatshop shirts. (they are about \$5 a shirt) The downside – you've got to order a pretty sizable amount. But, talk to friends and see if you can go in on an order together and save money.

Also, going thrift-store hunting can be cool too. This can let you have a lot of different style shirts and colors without having to buy a dozen of each though. I think it's cool when bands have unique shirts, so when me and my friends all buy a shirt from the same band – it's not the same shirt. You can usually get assorted shirts for a buck or two – but it can be hard to find large quantities of shirts that don't already have a stupid logo on them

GETTING THEM PRINTED

Like most things in life, doing stuff in bulk is cheaper. Most places will only print a minimum of at least 24 shirts, but the more you do the cheaper it gets. Think about this down the road – you can save a lot of money by doing 1 big order of 200 shirts rather than 4 orders of 50 shirts. Also expect to pay a 1-time set-up charge for them to take your artwork and burn in onto a screen – but once this is done you should be able to re-order shirts at a later date and already have your screen done. Prices vary, but expect to pay anywhere from \$1-3 a print (each color requires a separate print) – plus shirt costs (unless you supply your own). OK, here's some good places to check out:

Squeegies Of Fury is my favorite local shop. This is pretty much a 1-man shop, run by Brent from the band Bloodhag. He does a lot of great work for local bands and stores, is fast, and pretty cheap. You can email him at sofury@hotmail.com, or call 206-583-0435

Another good shop in town is **Torpedo/BLT Screenprinting** – they also do a lot of work with local bands and independent artists. If you are willing to venture online, check out (www.undergroundssqueegie.com/), or try checking out Superior Screenprinting at www.superiorshirts.com

-Matt losinghand@yahoo.com

YOUTH AT RISK

BAND SPOTLIGHT

Lou, not many songs are on that demo, but what you guys play now seems more, a little more melodic, like you have a song that's

Youth at Risk have the raw pounding get up and go unrelenting, desperate and driven energy that's so enviously admirable about juvenile resilience. Yeah, they definitely send the horses stampeding and raging. Watching Youth At Risk perform their precisely dynamical music and show, I am riled by their melodic heaviness and raw edge that makes them fucking real and grounded like the cold gray asphalt that dominates this city's floor. Even in they're more 'lighter' and 'poppier' songs such as "Discount Democracy", there's a feeling of darkness that tinges their music distinctly, a characteristic captured by such bands as AFI, making the songs brutally honest and full of integrity while rocking the shit out of you. Full of underlying street seething attitude, they bust out punk tunes combined with classic metal up your ass!

Interview by Ginnie Ko

G: State your name and instrument you play.

L: Lou, guitar, lead guitar.

B: Brandon, drums.

Will: Will, bass and vocals.

G: Why do you call yourself Youth At Risk?

B: Yeah, actually this guy, uh, Cambell made it up at where I work, at this place called Glo's, and he made the name up, and we said "that's cool", so we named it that.

G: So, how would you describe your current sound?

W: We're a thrash punk band with a little bit of metal, metal, uh-

L: We're post California pop punk infused with classic metal.

B: Minus the pop.

G: So I can see you've had a line-up change, you now have Lou in the band...

W: Yeah, Lucifer is playing guitar now, cause our other bass player sucked, no, he didn't suck, he wouldn't pay his rent and didn't want to practice.

G: You used to play guitar, and now you play bass, how long have you been playing bass for?

W: Two months.

G: You guys changed your sound since you've started?

W: Yeah, I think our sound has drastically changed, from shitty to better.

G: I've listened to your old demo, without

a little poppy sounding.

W: Well, I like to have songs like, like I would compare our band to bands like Good Riddance and 88 Fingers where they play pop stuff, then they play hardcore songs and they have a lot of variety to their music.

L: It's good to mix it up, and it's fun to play hard and fast, but it's also fun to have songs people can sing along to, because that's when you get the most audience reaction and response, that's kinda what we're goin' for.

G: Well, you guys seem like a pretty accomplished three piece for being together in this lineup for only 2 months. Who are your influences?

B: If I had to name my top five influences, they would be AFI, Good Riddance, Lagwagon, Metallica, 88 Fingers Louie.

L: NOFX and Metallica.

W: Judas Priest, No Use for a Name, and I really like Schoolyard Heros.

L: Can I tell an interesting antidote?

G: Sure.

L: We think that Lars Ulrich is maybe putting a curse on us, because we have this one part in a song that's kinda similar too, well, we stole it from a Metallica song, and every time we play that song lately something happens, like the drums fall apart or I break a string or something, hopefully we can get by tonight.

B: We're superstitious.

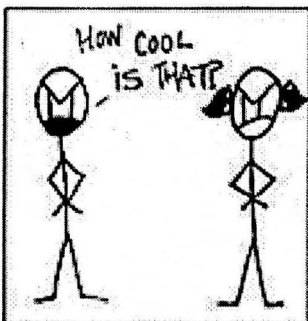
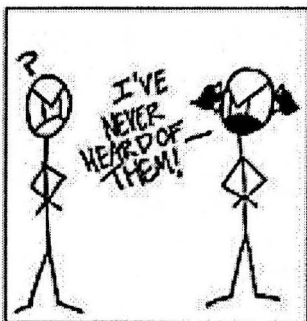
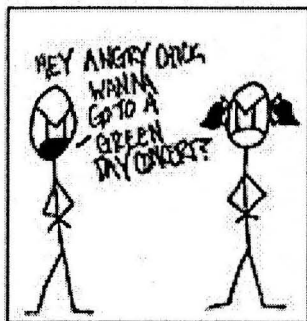
L: Yeah, Brandon hasn't changed his underwear since the last good show we played.

B: I wanna tell a joke now, there once was a fortunate Hindu who was sought in the towns that he'd been to by the girls that he knows who were tickled to the toes by the tricks he could make his foreskin do! (laughter)

L: Oh dude, check please!

G: Who writes most of the songs? How do you guys write songs?

W: Well, sometimes I'll come to practice with a basic idea or a riff, a chorus line, or



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just something and we build off of that and just alternate ideas, we're not like NOFX where Fat Mike would write everything for the band and get credit for it all...

L: Will writes all the lyrics, I don't do much except I'll be like "Dude, we need a blazing guitar solo here" so I'll do some three handed tapping techniques...(laughter)

G: What kind of lyrics do you write?

W: Well, it used to be stealing cars and getting high off drugs, now it's leaning more towards political views...

G: (to Lou) What was the criteria for you to join Youth At Risk?

W: No shitting of the drawers, you can't shit your pants, that's the only criteria.

L: And uh, it's also in my contract that as soon as we have t-shirts made I'm gonna have to always be wearing a Youth At Risk shirt in every public appearance I make, kind of like Jason Newstead in Metallica.

G: Are they also gonna run huge up huge room service bills and send them to your room?

L: Oh fuck I hope not! I wouldn't put it past them.

G: Anything else the band would like to add?

B: I want more kids to listen to thrash punk, and I encourage them not to brush their teeth.

W: We'll tear it up, you supply the toilet paper and Lysol.

L: Dave Mustaine is a better guitar player than Kirk Hammet!

EastScene Classifieds

To place an ad, email EastScene@hotmail.com

FOR SALE: Peavey Ultra Plus Guitar amp. Super hi-gain, 120 watts, all-tube, 3 channels, amazing amp for punk, metal, hardcore Matt 206-632-0311 losinghand@yahoo.com

WRITERS WANTED! Indie webzine poseur(dot)org needs contributors! We are looking for music reviews, opinion essays, short stories, DIY tutorials, etc. Send an article or writing sample to esyula@poseur.org, or submit from the website at www.poseur.org

Bassist looking for drummer, guitarist and singer. Must be able to practice once or twice a week if it fits in our schedule. Must be level headed, not a flake. Must be open to ALL kinds of music except, rap-rock! e-mail twoteodtiger@juno.com Derek

GODS AMONG MEN are interested in working with sax/trumpet/trombone/keyboard/sampler/clarinet/whatever playing persons or, ideally 1or 2 multi-instrumentalists. Email Chad flamingvomit@hotmail.com or Justin 206-666-7663

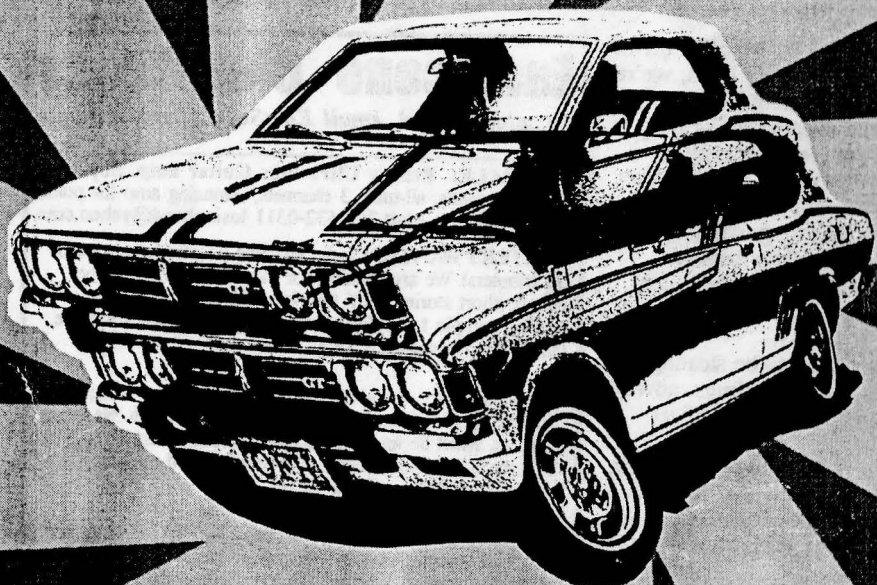
Anyone have any old punk shows/live/demo's out there? I'm talking LA,CA 77-81... I'm mostly a germs and screamers addict - but also am looking for bags, skulls, vox pop, catholic discipline,TSOL(Early), Middle Class 77/78, Flesheaters 77/78, black randy, Darby crash Band, Castration Squad, Nervous Gender (w/ phranc) etc. I have video's and rare tapes/cds of the above groups an more. If you have a list come on and send it and you'll get mine. LifelzHopeless@aol.com or Jim 206-279-9270

NEEDED: a real punk band to back up an intense, dark and deep vocalist. I go from mellow & sedate to thrash punk and don't care if you wanna jam experimental noise while i scream or bug out. I'm serious - if you know anything about the germs, skulls, bags, negative trend, screamers, vox pop, 45 grave,etc. then get back to me. I also write my own lyrics and have been known to do a couple covers. If you think u can hang lets jam for a session an see what happens... LifelzHopeless@aol.com or Jim 206-279-9270

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WONDERFUL

WITH GUESTS TBA

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ACCEPTANCE

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